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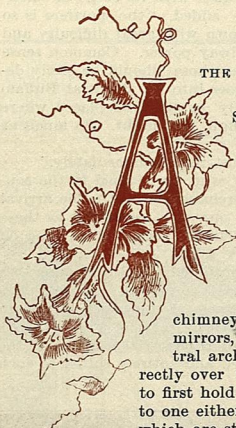
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THE DECORATOR AND FURNISHER.

A BUFFALO HOME.

BY HESTER M. POOLE.

THE RESIDENCE OF H. HAMLIN, ESQ.



As the visitor enters through a large vestibule tiled with mosaics and wainscoted and ceiled with mahogany, he finds himself in a hall measuring 44x17. The latter figure is the width of the front portion; half-way down it expands, and the rear is used as a sitting-room or hall library.

At the farther extremity the entire south wall is occupied with the chimney-piece and its accessories of beveled mirrors, cabinets and windows. The central arched window piercing the wall directly over the mantel is so richly colored as to first hold the attention, which then wanders to one either side, only the upper segments of which are stained.

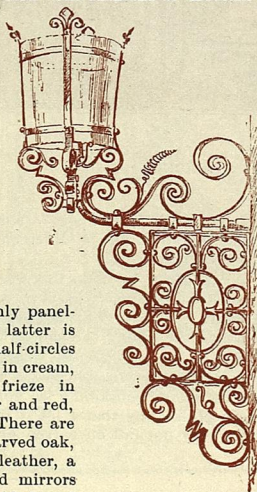
The walls are Pompeian red, a little lighter than the cherry wood work in which the hall is finished, and are separated from the yard-deep frieze of still deeper toned terra cotta, by mouldings of cherry.

The front hall, wainscoted with cherry paneling, is furnished with a chest and a settle of antique oak from the Medicean palace in Florence, and exhibits some fine pieces of armor. Both hall sections have floor coverings of large Berlin rugs of a deep dull Pompeian red bordered with deep blue and amber. It is lighted with a huge spherical lantern, many jeweled and finely carved. In the spacious rear hall are two large sofas crossing diagonal corners, covered with Indian rugs, a Nuremberg clock, a Bishop's chair covered with terra cotta brocade, bronze figures on pedestals, and a carved table bearing curious vases of bronze and glass by Guillemin of Paris, each an exquisite work of art. The ceilings are tinted cream color with cherry panelings, and there are low book-cases on the top of which are ornaments of Crown Derby and Worcester. The window draperies of terra cotta red plush have dados of dull blue and golden brown, and the portieres show the same colors of the rugs in duller hues.

Returning to the front hall we find the grand staircase rising from the rear right hand by easy stages through two landings, to the second floor. It is sustained by four Moorish arches, two large and two small, the upper portions of which are filled with richly carved screens upheld by highly wrought pillars, the whole giving a peculiarly light and graceful effect. Under the first large arch is a grand doorway with paneled and recessed sides leading to the smoking-room and lavatory. From the centre of the first landing springs an elegant Moorish balcony over which is flung a fine piece of Indian embroidery, the only bit of brilliant coloring in the halls. Its effective contrast is seen in a large piece of old Gobelin tapestry, with its dull blues and grays, hanging upon the wall directly back of the balcony.

From the second staircase landing, 15x20 feet, which projects over the front entrance, is a carved Moresque archway forming an alcove with long side-seats covered with cushions of Moorish embroideries. The fourth side is a bay window filled with stained glass. With soft rugs and hanging book-cases and a carved cabinet, it forms a snug retreat or alcove room. The carved balustrade and paneled dado, the dull red walls and the whole general effect correspond with that of the spacious hall below.

In the rear of the smoking room, finished in dull orange and dull blue, is the dining-room with flooring of oaken parquetry bordered with cherry and walnut. It is also richly paneled from floor to ceiling. The latter is divided into parallelograms and half-circles by oak mouldings with decorations in cream, blue and tan. The yard-deep frieze in scrollwork of shaded orange color and red, has the effect of high relief. There are tables and chairs of curiously carved oak, the latter covered with Cordova leather, a carved chimney-piece and beveled mirrors and cabinets, and a large carved side-board built into the wall. There are hangings of modern Gobelin after Teniers and Bouch-



Metal Bracket, by Eversed & Co., London.



PANEL, DESIGNED BY HARRY A. DEANE.

THE DECORATOR AND FURNISHER.

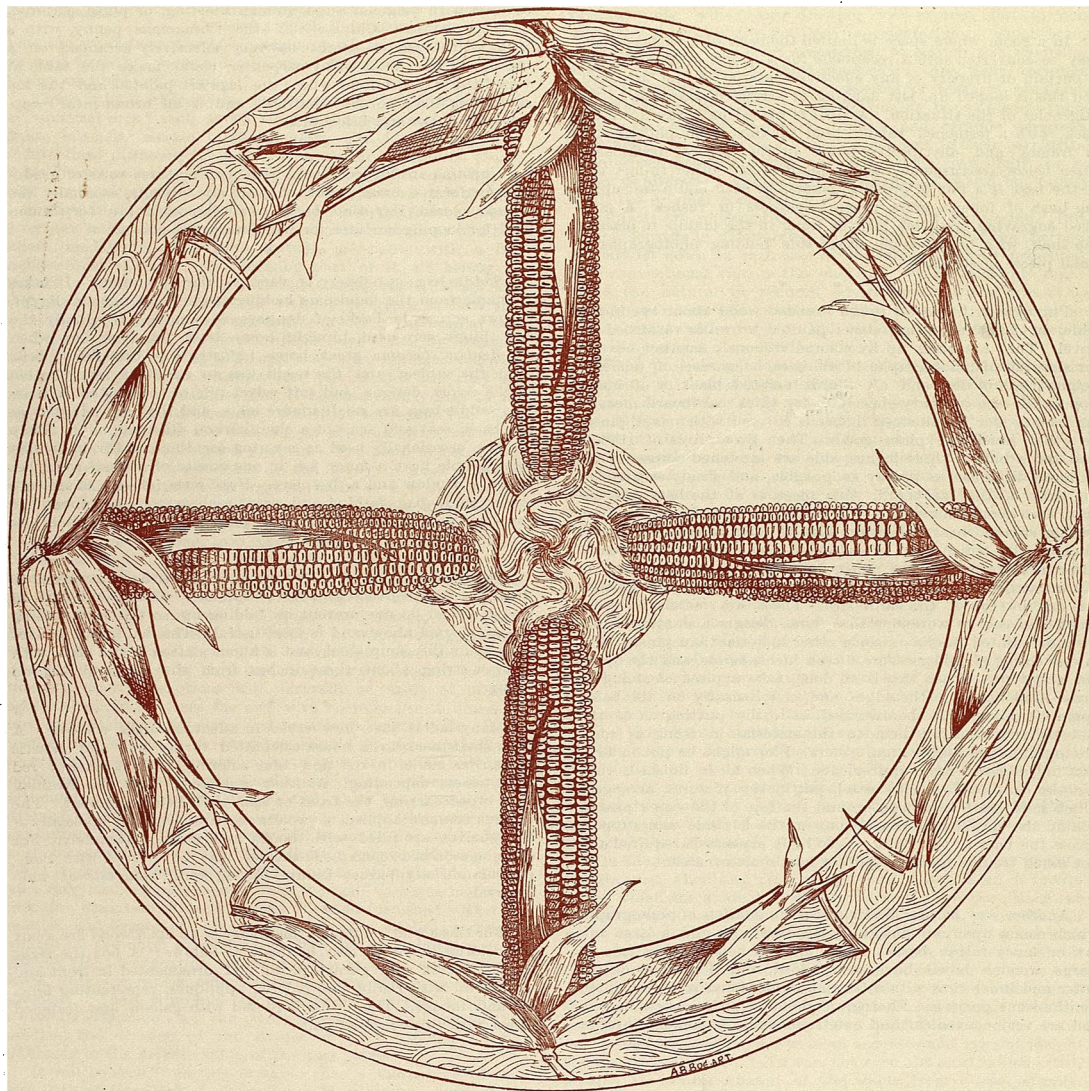
er, an Axminster rug of dull peacock blue, amber and olive, the colors of which are reproduced in the center of the ceiling, and window draperies of dull red, dull olive and amber.

On drawing aside the portiere a vista is disclosed from the mirror at the extremity of the dining-room to the extremity of the drawing-room directly across the width of the hall, some seventy-five feet distant. This latter is finished in San Domingo mahogany with walls tinted a lighter hue of the same color, and a solid frieze four shades lighter still. Mahogany mouldings separate the lighter tinted ceiling into irregular panels.

At one side of the farther extremity of the drawing room is an alcove 13x11 feet, containing the fire-place finished with a Moorish arch and pilasters, and fitted with tiles of deep maroon and blue. On the left of the alcove a window overlooks the

BESIDES the genius and labor of man, Nature has lent her aid to produce these unsurpassable effects in old glass.

She has by roughing and eating into the surface of the glass, turned white into opal, and by partly overspreading them with dirt and lichen she has converted flat tints into cut jewels. Directly we get stained glass windows whose forms and colors we can calmly criticise and admire, they fall into the ordinary category of beautiful human works, and to me are far lower in the scale than those that, when illumined by the sun, seem but a shapeless mass of colored loveliness, which throws us into rapturous adoration, and seem as if they could not have been done by man, but that angels must have been sent from heaven to present us with them, so that we might be at once delighted and thankful.—Prof. G. Aitchison.



MAIZE DESIGN BY A. B. BOGART.

entrance of the dwelling, on the other is a low couch, built into the wall, with dark plush well covered with Moresque figures in dark mixed shades. The flooring is carpeted with Axminster of similar hues, bordered with old red and dark and light blue.

When the drawing-room and reception room on one side of the hall, and smoking and dining-room on the other, are thrown into one by drawing the hangings from the doorways, 8½ feet in width, a superb space is made for large entertainments. For the convenience of guests a stairway from the vestibule leads direct to the second story where wraps are to be removed, so that no hooded and cloaked new-comers meet those who are ready to descend. Thus the grand staircase and hall are as private as the drawing-room,

BREADTH of treatment does not mean as some suppose dash and coarseness; it is simple suppression of the meaningless and emphasis of the broad expressive masses with rejection of accidental, insignificant and belittling details.

The January number of the DECORATOR AND FURNISHER presents a table of contents full of interest. The DECORATOR is offering club rates which reduce its price nearly half, thus placing it easily within the reach of people to whom it has been something of a luxury. Still, when a householder considers the expense of a single mistake in furnishing, he should not grudge \$4 a year for a magazine which educates and improves his taste, and which constantly presents, by illustration and description, the results of the best workers in the field of household art.—Buffalo Courier.